PRICED

NOTABLE FRENCH FURNITURE

OBJECTS OF ART · TAPESTRIES

ENGLISH FURNITURE

PAINTINGS · DECORATIONS

Belonging to the Estate

of the Late

JAMES W. BARNEY

Public Auction Sale

May 8 at 2 p. m.

PARKE-BERNET GALLERIES · INC

30 East 57 Street · New York

1948

SALE NUMBER 968

FREE PUBLIC EXHIBITION

From Saturday, May 1, to Date of Sale
Weekdays from 9:30 to 5 · Closed Sunday

PUBLIC AUCTION SALE

Saturday Afternoon
May 8 at 2 p. m.

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22
PLAZA 3-7573

· · ·

Sales Conducted by
H. H. PARKE · L. J. MARION
A. N. BADE · H. E. RUSSELL, JR.
A. NISBET *and* C. J. DUVEEN, JR.

1948

DRAWING ROOM OF THE JAMES W. BARNEY APARTMENT

NYM402-P1553

NOTABLE
FRENCH FURNITURE
AND OBJETS D'ART
Valuable Tapestries
ENGLISH FURNITURE & PORCELAINS

Paintings · Silver · Books on Fine Art

Property of the Estate of the Late

JAMES W. BARNEY

Removed from His Apartment at
19 East 72 Street
New York
By Order of the Executors

Public Auction Sale
May 8 at 2 p. m.

PARKE-BERNET GALLERIES · INC
New York · 1948

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Will Execute Your Bids
[MAIL · TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

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PARKE-BERNET GALLERIES • INC

30 EAST 57 STREET • NEW YORK 22

Telephone PLAZA 3-7573 *Cable* PARKGAL

Hiram H. Parke • *President*

Arthur Swann *and* Leslie A. Hyam • *Vice-Presidents*

AFTERNOON SESSION

Saturday, May 8, 1948 at 2 p. m.

CATALOGUE NUMBERS 1 TO 154 INCLUSIVE

SILVER AND SILVER-PLATED WARE

1. TEN STERLING SILVER SERVERS AND OTHER SPOONS
Soup ladle, punch ladle, sauce ladle, berry ladle, ivory-handled cheese scoop, meat fork, and two forks and two spoons. Various designs and makers. [Lot.]

2. FIFTEEN STERLING SILVER SERVERS AND FLATWARE
Pair salad servers, fish slice, two wrought pistol-handled knives, butter knife, English trifid-end knife, fork and spoon, and six assorted small knives, spoons and fork. Some monogrammed. [Lot.]

3. SILVER-PLATED SERVICE OF KING-PATTERN FLATWARE
Tiffany & Co., New York
Twenty-four tablespoons, twenty-four steel-bladed dinner knives, forty-eight dinner forks, twelve steel-bladed entrée knives, twelve entrée forks, twelve steel-bladed savory knives, twelve two-prong savory forks, twelve oyster forks, twelve dessert knives, twelve dessert spoons, twelve salad forks, twelve fruit knives, twelve fruit spoons, eighteen teaspoons, twelve coffee spoons, eleven demitasse spoons, six iced tea spoons, ten butter spreaders; and an asparagus tongs, soup ladle, pair salad servers, fish slice, sugar tongs, two sauce ladles, cake server, berry ladle, and butter knife. Monogrammed. [Lot.]

Withdrawn

4. SILVER-PLATED SERVICE OF KING-PATTERN FLATWARE
Tiffany & Co., New York
Twenty-two tablespoons, seventeen steel-bladed dinner knives, thirty-four dinner forks, fourteen steel-bladed entrée knives, seventeen entrée forks, eleven steel-bladed savory knives, sixteen two-prong savory forks, nine oyster forks, eight dessert knives, fourteen dessert spoons, seventeen salad forks, eleven fruit knives, five fruit spoons, thirteen teaspoons, ten coffee spoons; and an asparagus tongs, sauce ladle, and a vegetable server. Monogrammed. [Lot.]

5. Five Sterling Silver and Other Desk Accessories
Engraved sterling silver easel photograph frame; calendar frame; *repoussé* silver-plated cigarette jar; floral nib brush holder; and a horn-handled ivory paper knife with silver mount. Some monogrammed. [Lot.]

30

6. Repoussé Silver Pear-Shaped Tea Caddy and Creamer
Caddy *repoussé* with blossoms and swirled flutings, the cover with peacock finial, by Chas. Stuart Harris, London, 1899; creamer with floral medallions, spout repaired, and with apocryphal Georgian marks. [Lot.]

30

Heights 5½ *and* 4¾ *inches*

7. Dutch Repoussé Silver Porringer
Round bowl *repoussé* with palm fronds in scroll cartouches, the *ajouré* flange handles in the form of *affrontés* rampant lions with crown. Together with two *repoussé* shell-handled sweetmeat dishes, with apocryphal Georgian marks. [Lot.]

475

Lengths 9¼ *and* 7¼ *inches*

Williams

8. Repoussé Sterling Silver Pear-Shaped Teapot in the Georgian Taste
Inverted pear shape, with hinged domed cover, shell-scrolled spout, and bone handle; *repoussé* with scrollings and clusters of daisies; gadrooned round foot.

Height 7½ *inches*

9. George III Silver Dish Cross *John Neville, London,* 1771
Quadrangular arms with adjustable scrolled dish supports, and centred by a plain spirit burner engraved with crest and motto. *Width* 10 *inches*

130

40

10. Sterling Silver and Glass Ice Bucket *Black, Starr & Frost, New York*
Two-handled holder with latticed sides and glass liner. Together with two early American silver octagonal mugs. [Lot.] *Length* 8 *inches*

[NUMBER 11]

140

11. GEORGE I REPOUSSÉ SILVER TEA KETTLE ON STAND *London,* 1720
Globular kettle *repoussé* at a later date with swirled foliage scrolls and beading, with flat hinged cover, collared spout, and scroll-arched rigid handle. *Ajouré* spirit-burner stand with bead festoons, and three foliated cartouche pendants with female masks, on S-scrolled supports with shell feet.
Height 15 *inches*

[See illustration]

60

12. PAIR SILVER-PLATED ROUND PLATTERS IN THE GEORGIAN TASTE
Tiffany & Co., New York
Plain round platter with heptafoil molded border rimmed with gadrooning.
Diameter 14 *inches*

13. Three Silver-Plated Oval Platters in the Georgian Taste
Tiffany & Co., New York

60 Matching the preceding. [Lot] *Lengths* 14¼ *and* 16¼ *inches*

14. Pair Silver-Plated Vases Repoussé with Figural Scenes
One depicting Neptune, naiads, Cupid riding a seahorse, and Psyche a dolphin;
30 the other three groups illustrating a historical subject. *Height* 9¼ *inches*

15. Lot of Silver-Plated Condiments *Tiffany & Co., New York*
Thirteen gadrooned square salts; fourteen *repoussé* pear-shaped pepper shakers; twenty-four fluted butter chips; and a pair of waiters with pierced
45 rims. The majority monogrammed. [Lot.]

ENGLISH FURNITURE AND DECORATIONS

16. Pair Chelsea Porcelain Cups Painted with Birds *Circa* 1755
90 Small slightly flaring handleless cup, exquisitely painted in colors with partridges and song birds in a landscape, butterflies and insects, some upon the interior. Red anchor mark. *Diameter* 3 *inches*
From Jas. A. Lewis & Son, Inc., New York

20 17. Pair Chinese Starch Blue Porcelain Bat Coupes
Hollowed into oval cups formed of the bodies of two bats with spread wings, smaller ones forming a support; coated with a pale grayish blue glaze.
Length 4 *inches*

18. Pair Chelsea Porcelain Harlequin Figures of Children
With Bocages *Circa* 1760
220 Youthful Harlequin and Columbine in traditional costume, each posed within a bower of green foliage with clusters of tiny colorful blossoms, on rococo white and gold base. Minor chips, as usual. *Height* 5 *inches*
From Arthur Ackermann & Son, Inc., New York

[See illustration on page 32]

10 19. Pair Georgian Brass Chamber Candlesticks *English, XVIII Century*
Cylindrical candle holder with height adjustment, on dish base with ring handle. *Height* 4½ *inches*

50 20. Blue and White 'Soft Paste' Porcelain Jardiniere *Yung Chêng*
Sketched with four legendary figures upon a raft pulling into a rocky shore, on which is a pavilion with three figures of sages and a flute player amid pine trees; richly crackled ivory glaze. Apocryphal Ming mark. *Height* 6¾ *inches*

FROM TOP TO BOTTOM: NUMBERS 21-23-22

200—

21. PAIR DR WALL WORCESTER SCALE BLUE PORCELAIN PLATES *Circa* 1760
Deep scalloped plate with rich scale blue surface reserved with three cartouches separated by urns converging upon a central medallion, all reserved and painted with gay clusters of blossoms and framed with gilded foliated scrolls, the border with pairs of similar small reserves. Have stands. *Diameter* 7½ *inches*
From Douglas Curry Associates, Inc., New York

[See illustration]

22. Pair Chelsea Porcelain Dishes Painted with Fruits *Circa* 1755
Fine white porcelain with notched rim, beautifully painted with ripe purple figs, oranges, strawberries, grapes, and a stalk of asparagus, in naturalistic colors with dark green foliage. Red anchor mark. *Length* 8½ *inches*
220
From Jas. A. Lewis & Son, Inc., New York

[See illustration]

23. Chelsea Porcelain Leaf-Form Dish *Circa* 1770
Naturalistic white leaf with crimped edges and molded to suggest the veining, which is tinted puce, and superimposed by naturalistic clusters of blossoms, detached sprigs and a butterfly and bee. Gold anchor mark. *Length* 11 *inches*
140

Note: A similar dish from the Bellamy Gardner collection is illustrated in William King, *Chelsea Porcelain,* 1922, pl. XIX, fig. 2.

From Ginsburg & Levy, Inc., New York

[See illustration]

24. Two Oriental Lowestoft Porcelain Dishes
With Landscape Vignettes *XVIII Century*
55
Lobed square dish and round plate, with sepia diapered inner border, and outer border of gilded foliations; landscape and bird reserves in sepia and sanguine. Plate repaired. [Lot.] *Widths* 7½ *and* 8¾ *inches*

25. Pen and Ink Cartoon Drawing *George du Maurier, British:* 1831-1896
Distinguished Amateurs. Viewing day in the artist's studio—Dialogue: D. A. *"I—er—rub out a great deal—most of my effects are got by that."* Old Snarl *"Oh—capital process! Only you don't carry it quite far enough!"* Signed.
110
6¾ *x* 8½ *inches*

26. Pair Three-Color Porcelain Segmental Sweetmeat Dishes
K'ang Hsi
100
Sketched with flowers and rockery in green and aubergine, in a yellow ground; hatched green border. *Length* 7½ *inches*

27. Famille Verte Porcelain Dish *K'ang Hsi*
Round plate beautifully decorated in the *famille verte* enamels and gilding with figure of a mandarin watching a youth and maiden disporting in ceremonial robes on a pavilion terrace; the reverse sketched with four emblems of the *pa pao.* Has stand. *Diameter* 10½ *inches*
40

Illustration of numbers 22 *and* 23 *appears on the preceding page*

AT TOP: NUMBER 29
BELOW: NUMBER 28

500-

28. PAIR DERBY PORCELAIN RANELAGH FIGURES *Circa* 1760
Figures of a young gallant in flowered yellow doublet, short green trunks, puce knee breeches and mantle, and a maiden in tight-waisted costume of similar coloring with green cloak, each holding a nosegay of flowers, and standing before a tree stump entwined with blossoms; rococo-scrolled bases enhanced with turquoise blue and gilding. Minor chips as usual. *Heights* 10 *and* 10½ *inches*

From Jas. A. Lewis & Son, Inc., New York

See B. Rackham, *Catalogue of the Lady Charlotte Schreiber Collection,* 1928, vol. 1, no. 396

[See illustration]

29. Pair Bow Porcelain Figural Sweetmeat Dishes *Circa* 1765

Seated figures of a youthful Turk in turquoise green doublet, flowered blue trousers, ermine-lined puce cloak and turban, and a Sultana in flowered pale yellow dress, trousers, green-lined white cloak and puce hood, each holding a shell-form sweetmeat dish lined with flowers. The dishes are supported by clusters of encrusted seashells, the whole resting on an arched rococo scrolled base, tinted with gold and turquoise. Some careful repairs. *Height* 8 *inches*

550

[See illustration]

30. Pair Rare George III Ormolu and Cut Glass Lustre Candlesticks *English, Late XVIII Century*

In the form of a small flat standing figure of Hope with anchor, supporting on her head a standard, upon a five-tiered circular base; sustaining a scalloped floriform *bobêche* and seven-petaled grease tray, both hung with strings of cut tear lustres. Have glass cloches. *Height* 10¾ *inches*

650

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, Inc, New York, 1942

[See illustration]

31. Stipple Portrait Engraving Printed in Colors *By and after Wm. Ward, c.* 1790

25

Louisa, the Artist's Wife. Oval small folio, brilliant impression trimmed to the print. Framed.

32. Georgian Mahogany Oval Tray with Shell Handles *English, XVIII Century*

Oval tray with plain galleried rim, and two shell grip handles. *Length* 31¾ *inches*

80

33. Chippendale Small Carved Mahogany Wall Mirror *English, XVIII Century*

Upright frame, with cluster-column sides having acanthus capitals and supporting a scrolled cresting carved with rocaille scrolls and delicate stalactites centring a graceful scroll device; the base ornament repeats the stalactities, with a small scroll cartouche at centre. Original Vauxhall beveled glass. *Height* 35½ *inches; width* 21½ *inches*

450

Collection of T. Seed, Esq.

From Frank Partridge, Inc., New York

Illustration of number 29 *appears on the preceding page; of number* 30 *on page* 15

200-

[NUMBERS 34, 35 AND (SUCRIER) 79]

34. HEPPLEWHITE CARVED MAHOGANY AND BLUE SILK DAMASK ARMCHAIR IN THE FRENCH TASTE *English, XVIII Century*

Cartouche-shaped molded back, the crown carved with a small anthemion motive between trails of wheat husks; slender open molded arms with armpads, on scrolled and molded supports; narrow valanced and molded seat rail carved to match the crowning rail, and curving into slender cabriole legs carved with small blossoms at the knees, and with leaf motives on the stilted feet. Back, seat and armpads covered in fine eighteenth century blue silk damask with large palmette design.

[See illustration]

00-

35. CHIPPENDALE FRET-CARVED MAHOGANY URN STAND *English, XVIII Century*

Square top with open gallery pierced with scrollwork, the open frieze correspondingly pierced and carved; on four open L-shaped legs pierced with elongated cartouches of fretwork, and joined by open pierced and scrolled X-stretcher with small turned vase finial. *Height* 28½ *inches; width* 11½ *inches*

From Frank Partridge, Inc., New York

[See illustration]

[NUMBER 36]

36. WILLIAM AND MARY CARVED WALNUT AND BROWN LEATHER WING ARMCHAIR *English, Late XVII Century*

Tall narrow arched and canted back with deep wings, closed outscrolled sides, and seat with valanced front rail, all covered in old brown leather trimmed with brass rails; on gadrooned bulb-turned front legs with Spanish feet and scissors-form molded X-stretcher.

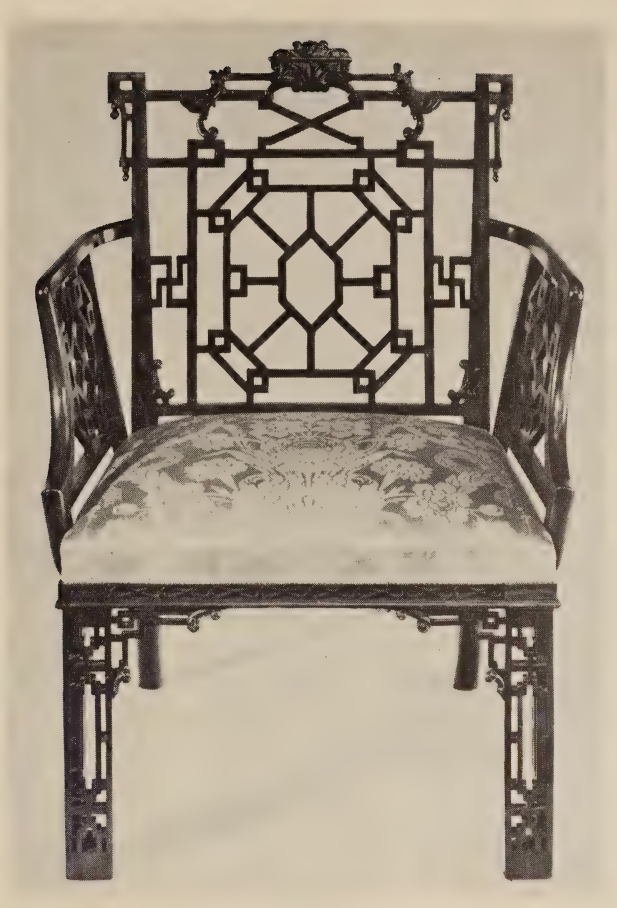
400

[See illustration]

37. CHIPPENDALE CARVED AND GILDED WALL MIRROR *English, XVIII Century*

110

A finely carved picture frame inset with beveled mirror glass, the border carved with flowers and leafage and an openwork rim of leaf scrolls studded with small blossoms. *Height* 38 *inches; width* 33 *inches*



[NUMBER 38]

450-

38. CHINESE CHIPPENDALE FINELY CARVED MAHOGANY ARMCHAIR OF 'DIRECTOR' FRETTED DESIGN *English, XVIII Century*

Square back pierced with a rectilinear Chinese fretwork design with projecting ear brackets, and cresting rail embellished with symmetrically carved scrolling leaves centred with an elaborate foliated device; open canted sides also pierced with Chinese fretwork. Seat covered in handsome Spitalfields old gold silk floral damask, on fretted rails and open L-shaped quadrangular front legs pierced with Chinese fretwork, with fretted and scrolled brackets. Some repairs and replacements, as usual in this delicate type of furniture.

Note: An elaborate essay, *c.* 1755-60, in the pure Chinese taste of Chippendale's *Director* (1754), which in fact shows a drawing of almost identical design. A similar armchair, a companion with only the slightest of differences in the pattern of the seat rail, was in the Lord Leverhulme collection, and is illustrated in Percy Macquoid, *A History of English Furniture,* 1906, vol. III, fig. 243.

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, Inc, New York, 1942

[See illustration]

[NUMBER 39]

39. QUEEN ANNE RICHLY CARVED WALNUT CLAW-FOOT BURGOMASTER CHAIR *Dutch, Early XVIII Century*

120 Semicircular back with canted turned and blocked uprights joined by a broad valanced crowning rail and lower slat, enriched with rococo ornament, and enclosing three *ajouré* oval floral medallions of rococo type. Circular cane seat with emerald green velvet seat cushion of the period, on six cabriole legs richly carved with leaf pendants, joined by valanced rocaille-carved seat rails, a rococo circular stretcher, and radial turned and blocked lower stretcher; claw feet. Rich dark patina, and close grain resembling pearwood.

[See illustration]

175 40. SHERATON MAHOGANY SPIDER-LEG DROP-LEAF TABLE *English, Late XVIII Century*

Oblong top with two drop leaves, on slender turned supports with box stretcher. *Height* 28¼ *inches; length open* 29 *inches*

[NUMBER 41]

BERLIN PORCELAIN TEA AND COFFEE SERVICE: NUMBER 89

325

41. CHIPPENDALE FRET-CARVED MAHOGANY SIDE TABLE

English, XVIII Century

Oblong top with cleated ends, deep frieze carved with formal fretwork and containing two end slides; on molded quadrangular legs, chamfered on the inside angle. *Height* 32 *inches; length* 36 *inches*

[See illustration]

110 –

42. NEST OF FOUR DECORATED BLACK AND GOLD LACQUER TABLES

Anglo-Chinese, Late XVIII Century

Quartetto tables of graduated size, with oblong tops decorated with Chinese figures in landscapes, with ornamental lakes; on slender turned supports joined by curved stretchers, and standing on bridge feet terminating in rudimentary claws. Some imperfections, as usual. *Height* 28 *inches; width* 16¾ *inches*

[NUMBER 43]

43. CHIPPENDALE SUPERBLY CARVED MAHOGANY AND BLUE SILK DAMASK UPHOLSTERED ARMCHAIR *English, XVIII Century*

225

High back with serpentine-arched crown, open bowed and upholstered arms on handsome scrolled frontal supports carved with foliage and rocaille ornament; on cabriole legs, all four richly carved with strap scrollings and pendent foliations, and terminating in leaf-scrolled feet enriched with nulling. Back, seat and arms covered in fine eighteenth century blue silk damask with large palmette design.

Note: A beautiful example of carved furniture in a free adaptation of Thomas Chippendale's 'French' style, *c.* 1760, notable for the crisp, flowing detail of the rococo ornament.

[See illustration]

[NUMBER 44]
GEORGE III ORMOLU AND CUT GLASS CANDLESTICKS: NUMBER 30

425

44. ADAM-CHIPPENDALE CARVED MAHOGANY DEMILUNE CONSOLE WITH MARBLE TOP *English, XVIII Century*

Semi-oval console with gray S. Anne marble top, the fluted frieze edged with nulling, and with three rosetted square dies over the square tapering legs, which are carved with strapwork and terminate in block feet; handsome open C-scrolled brackets at the knees, tipped with rococo foliations.

Height 31 *inches; length* 36 *inches*

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, Inc, New York, 1942

[See illustration]

45. Pair Fine Queen Anne Carved Walnut and Petit Point Claw-and-Ball Foot Side Chairs *English, Early XVIII Century*

Open back with fiddle-scrolled uprights and high-shouldered vase splat with voluted crown; shield-shaped seat rail, on cabriole front legs handsomely carved at the knees with shell ornaments hung with husks, within rudimentary cartouches, the legs terminating in crisply carved claw-and-ball feet. Slip seat in fine *petit point* of the period, worked with scrolling branches of naturalistic garden flowers with foliage on blue and green grounds, respectively.

2000

From the Copson Manor Collection, Surrey

From Arthur S. Vernay, Inc., New York

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, Inc, New York, 1942

Exhibition of English and Domestic Needlework, Metropolitan Museum of Art, New York, 1945

[See illustration]

46. Pair Fine Queen Anne Carved Walnut and Petit Point Claw-and-Ball Foot Side Chairs *English, Early XVIII Century*

1450

Similar to the preceding; *petit point* seats both with blue grounds.

From the Copson Manor Collection, Surrey

From Arthur S. Vernay, Inc., New York

47. Queen Anne Vermilion and Gold Lacquer Cabinet on Stand

Small cabinet with double doors enclosing ten small drawers, surrounding a mirrored and columned shrine cupboard containing a gilded bronze Buddhistic statuette; a long shallow drawer below; on cabriole-leg stand. With embossed gold lacquer decoration on a vermilion ground of landscapes, figures, birds, blossoms, and utensils, etc. Contains old material.

190

Height 48 *inches; width* 26 *inches*

160

48. Chinese Teakwood Two-Fold Screen with Vermilion and Gold Lacquer Panels

Displaying an audience scene in a summer palace, with numerous figures of officials, attendants, and ladies in interiors and upon the terraces.

Height 5 *feet* 5 *inches; width* 50 *inches*

[NUMBER 45]

49. Chippendale Carved Mahogany and Fawn Silk Brocade Sofa

Low arched back with closed sides and seat cushion all covered in fawn striped silk floral brocade of Louis XV design; on four short flaring legs carved with foliage and cartouches, and terminating in leaf-carved and voluted feet. Together with three matching loose cushions. The feet are apparently of the period. *Length* 7 *feet* 6 *inches*

375

[See illustration]

50. Pair Twin Bedsteads in Primrose Yellow Leather

Plain rectangular headboard upholstered in yellow leather, the wood underframe *laqué* white. With box springs and mattresses, and yellow and white diaper-pattern chenille coverlets. *Height* 41 *inches; width* 39 *inches*

140

51. William and Mary Decorated Buff Lacquer Tallboy

English or Dutch, circa 1700

Front with three long graduated drawers with round brasses and teardrop handles, base with two square drawers and one small shallow drawer, above a central arched kneehole; resting on six (? truncated) stump feet. Decorated in brown, red and gold in a buff ground with fragmentary Oriental landscapes with cranes, flowering plants, and figures on a lake. As exhibited. Has plate glass cover. *Height* 41 *inches; width* 36 *inches*

175

52. Pair Celadon Silk Brocatelle Window Hangings

Design of huge palmettes garlanded with foliage; interlined and trimmed with tasseled fringe. 10 *feet x* 7 *feet* 3 *inches*

120

325

53. Decorated Black and Gold Lacquer Eight-Fold Screen

Anglo-Chinese, circa 1820

Decorated in gilding with Chinese pavilions and pagodas beneath labyrinths of tall spreading peony branches, within a broad border of closely scrolled foliations. As exhibited. *Height* 6 *feet* 3 *inches; length* 13 *feet* 8 *inches*

[NUMBER 49]

54. Chippendale Richly Carved Mahogany Four-Post Tester Bedstead with Crewel-Work Draperies *English, XVIII Century*

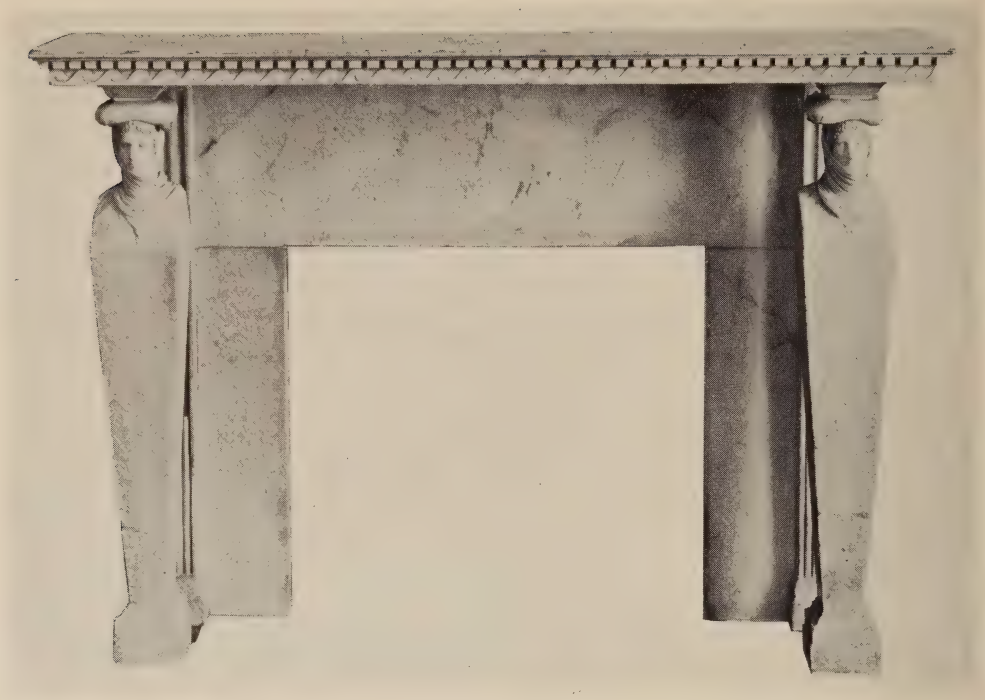
With fluted and tapering foot posts having carved acanthus capitals, and resting upon gadrooned balusters carved with valanced collars of foliage; on cabriole supports finely carved with massive claw-and-ball feet, and applied with detachable convex knee cartouches carved with acanthus leaves and rocaille scrolls. The posts sustain a pierced and rocaille-carved gilded tester frame, arched in scallops. Small repairs. With box spring and mattress, and eighteenth century crewel-embroidered linen tester valance hangings (side curtains worn) and coverlet, worked in colors with scrolling foliations.

725-

Height 8 *feet* 2 *inches; width* 5 *feet* 4 *inches*

[See illustration]

[NUMBER 54]



[NUMBER 55]

55. REGENCY SCULPTURED HALF-STATUARY MARBLE MANTEL

English, circa 1810

275 Oblong tablet with narrow dentiled and wave-scrolled frieze, supported on stop-fluted rear pilasters, and two quadrangular terms surmounted by female busts swathed in veils with cushions upon their heads. The terms are repaired.

Exterior height 43 *inches; length* 5 *feet*

[See illustration]

56. BRASS FLOOR LAMP

40 Reeded and balustered shaft on round foot, wired for indirect lighting, with shade.

Height 5 *feet*

25 57. MEZZOTINT ENGRAVING *Wm. Ward, after Hoppner, c.* 1785

Sleeping Nymph. Large oblong folio; proof before letters, with MS title and inscriptions. Fine impression. Framed.

58. Two Portrait Engravings

F. Haward and W. Nutter, after Reynolds, 1781 *and* 1790

Master Bunbury, by F. Haward, 1781, mezzotint, folio with inscription, side margins trimmed; and The Right Honble. Lady Beauchamp, by W. Nutter, 1790, stipple, small folio with full margins and inscription. Framed.

59. Fifteen Decorated Porcelain Cups and Saucers

Nine Spode *demitasses* and saucers with border decoration of colorful blossoms and blue-green foliage within a deep scale blue rim; and six teacups and saucers with peony and pheasant decoration in the Chelsea style. Together with six Cauldon rose and gold porcelain dessert plates. [Lot.]

61. Crystal Table Service

A dozen conical footed goblets and a dozen matching wines engraved with monogram; eight cocktails with heavy 'teardrop' pylon base; and ten old-fashioneds etched with a foliage garland. Together with a pair of heavy diamond-cut crystal cigarette holders. [Lot.]

PAINTINGS

RICHARD PARKES BONINGTON — British: 1801-1828

62. *THE RIALTO, VENICE.* Gondolas and barges on the smooth waters of the Grand Canal, before the arched marble bridge and the *palazze* lining the quays. A white church tower rises above the red-tiled roofs at the right.

Watercolor: 9 x 11 inches

From Vicars Brothers, London

SIR ANTHONY VAN DYCK FLEMISH: 1599-1641

65. *MARTIN RYCKAERT*. Grisaille portrait at three-quarter length, facing the observer, of the bearded artist wearing a satin doublet and fur-trimmed coat with fur cap, his right hand resting on the arm of his chair.

Cradled panel: 10¾ x 8½ *inches*

Martin Ryckaert (1587-1631), Flemish landscape painter, was an intimate friend of Sir Anthony Van Dyck. His landscape paintings were much appreciated in his day, and, in spite of the disability of having only one arm, he was a remarkably active and skilful painter. He sojourned in Italy for many years, and returned to Antwerp in 1611 when he entered the Guild. The larger portrait of him by Van Dyck is in the Prado, Madrid.

Collection Tesse

Collection of Baron von Oppenheim, Berlin, 1918, no. 11, illustrated in the catalogue

2250

From the Schoenemann Galleries, Inc., New York, 1943

Collection of E. Sittenfeld, Berlin

Collection of Konsul Becker, Darmstadt

Art Historical Exhibition, Cologne, 1876, no. 50

Described and illustrated in Wilhelm von Bode, *Catalogue of the Collection of Baron Albert von Oppenheim*, 1918, p. 31, no. 11

Recorded in the *Chronique des Arts et de La Curiosité*, 1905, p. 126

Recorded in Gustav Glück, *Van Dyck, Des Meisters Gemälde*, 1931, p. 555 (S. 332)

Subject engraved by Jacob Neeffs

[See illustration]

[NUMBER 65]

JOSEPH BOZE FRENCH: 1744-1826

66. *LOUIS ANTOINE D'ARTOIS, DUC D'ANGOULEME, AS A CHILD.* Portrayed at half length to half left, looking toward the observer, wearing a curled and powdered periwig, and sky blue coat trimmed with pink braid and gold and silver lace, with a rose-colored vest, and blue ribbon and star of the St. Esprit. *Oval:* 22 x 18¼ *inches*

Note: A pastel of the same subject, dated 1785, is in the Louvre Museum, Paris, See Ratouis de Limay, *Les Pastels du XVII et du XVIII Siècle au Musée du Louvre*, n.d., plate 54.

From Jacques Seligmann & Co., New York

3600 Collection of Mr & Mrs Charles E. F. McCann, New York, 1945

Exhibited at the William Rockhill Nelson Gallery of Art, Kansas City, Missouri, 1942-43

[See illustration]

[NUMBER 66]

[NUMBER 67]

700

JEAN HONORE FRAGONARD (Attributed to) FRENCH: 1732-1806

67. *BACCHANALIAN SCENE.* Nude bacchantes in a landscape, the figure at centre reclining on a coral red drapery, drinking from a cup of wine, surrounded by an infant satyr, a putto with tambourine, and Pan holding a wreath above her head. At the right is a couple in an embrace; and at the left a youthful nymph before a herm of Bacchus. Other figures approaching are seen over the brow of a hill in the background. 19 x 24 *inches*

Collection Sicart, Paris

[See illustration]

[NUMBER 68]

950-

HENDRIK VAN BALEN AND JAN 'VELVET' BREUGHEL

FLEMISH: 1575-1632 AND 1568-1625

68. *THE ELEMENTS*. Nude figures representing the Elements Fire, Air, Earth, and Water, grouped before a bank of tall reeds on the shore of an inlet. Numerous fish are swimming in the water; on the bank, a monkey sits amid an assortment of fruit, with pieces of armor, copper utensils, and swords strewn at the left. Flowers fill the immediate left foreground; in the distance are rustics resting in a green meadow, two work horses standing nearby.

Cradled panel: 20 *x* 30 *inches*

Note: With a MS authentication by Prof. W. Suida, dated New York, April 1940, which reads as follows: "The picture reproduced in this photograph representing the four allegorical figures of the Elements, surrounded by flowers, metalwork, fish and birds—I consider to be a charming work, made in common by Hendrik van Balen and Jan Breughel.

"There is a variant of this composition among the famous Breughel pictures in the Prado, likewise with the figures by Van Balen. . . ."

[See illustration]

[NUMBER 69]

FRENCH SCHOOL — LATE XVIII CENTURY

525

69. *LE BAIN DES PETITS.* In a forest clearing, with russet brown verdure forming a background, is a fountain, around which are grouped two classically draped nymphs and five putti, one of whom is being bathed in the shallow basin.

Panel: 7½ *x* 11 *inches*

Collection of the Comtesse de la Béraudière

From the Schoenemann Galleries, Inc., New York

[See illustration]

1550

BERTHE MORISOT — FRENCH: 1841-1895

69A. *REVERIE.* Depicting a young woman in gray dress with straw bonnet tied with a veil, seated to the right in a flowering field, basking in the warm sunlight. A book lies on the grass at her side. Laborers are seen in the background raking hay, before a borderline of woods. Signed at lower right BERTHE MORISOT.

Panel: 15 *x* 12½ *inches*

350-

70. Gold-Mounted Meissen Porcelain Snuff Box *Circa* 1735
Cartouche-shaped box with gilded interior, the hinged lid, sides and base charmingly painted by Herold with tiny *chinoiserie* groups in a garden landscape, in colors, and *en camaïeu* in puce; chased gold rims. *Length* 2¾ *inches*
From Ginsburg & Levy, Inc., New York

90-

71. Dresden Enamel Snuff Box *Circa* 1740
Oblong box, the sides and base in white, painted with sprigs of flowers, the cover with vignette of a park scene with figures of nobles before a pavilion in which are a trumpeter and singers; metal rims. *Length* 3¼ *inches*
From Symons Galleries, Inc., New York

400-

72. Pair Capo di Monte Porcelain Cups *Circa* 1780
Decorated with figures of nobles and peasants reclining in a rocky landscape with trees, and plants embossed in relief, in white and gold; with elaborate decoration of gilded lambrequins. The interior rim is decorated with four tawny red blossoms above a gilded band. *Height* 3 *inches*
From Jas. A. Lewis & Co., Inc., New York

310-

73. Exquisite Chantilly Porcelain Fluted Miniature Ewer and Basin *Circa* 1740
Pear-shaped melon-lobed jug and cover, with loop handle and shaped metal hinge; and a matching fluted chrysanthemum-form bowl. Both charmingly decorated in colored enamels on a cream ground in the Kakiemon style with squirrels perched upon a fragment of *treillage*, amid grape vines; and trails of flowering vines. Small repair at lip. [Lot.]
Height of ewer 4¾ *inches; diameter of basin* 5⅝ *inches*
From Jas. A. Lewis & Son, Inc., New York

[See illustration]

AT TOP: NUMBERS 74-73-74
BELOW: NUMBER 18

74. PAIR MEISSEN PORCELAIN STATUETTES *Circa* 1770

350

Little girl in yellow bodice and rose skirt, holding up her flowered apron, a garland of purple grapes about one shoulder, a cluster in one hand; and a boy in sand yellow jacket and green breeches, bending over with a watering can; both barefoot, on flower-strewn white and gold rococo bases. Minor chips as usual.

Height 5 *inches*

From Jas. A. Lewis & Son, Inc., New York

[See illustration]

AT TOP: NUMBERS 77-75-77
BELOW: NUMBERS 76 AND 78

400-

75. LOUIS XV SÈVRES BLEU TURQUOISE PORCELAIN COVERED SUCRIER

Dated 1754

Small pail-shaped bowl with cover and delicately modeled yellow peony finial; in turquoise blue porcelain, the cover and sides with reserves outlined with gilded foliations, and exquisitely painted with amors, and emblems of Love amid clouds. Date letter underfoot, and decorator's mark of Dodin.

Height 3¾ *inches*

Collection of H. E. Christy, Esq., Lordington, Chichester, Sussex
From Rosenberg & Stiebel, Inc., New York

[See illustration]

76. Louis XV Sèvres Bleu Turquoise Porcelain Dish *Dated* 1753

Cartouche-shaped dish with *bleu turquoise* border containing four elongated cartouche-shaped reserves outlined with gilded foliations, and containing painted nosegays of flowers on a white ground; the white cavetto beautifully decorated with a landscape vignette enlivened with figures of a maiden with a basket of roses, and a captive cupid. Date mark underfoot, and decorator's mark of Rosset. *Length* 11 *inches*

250

From Rosenberg & Stiebel, Inc., New York

[See illustration]

77. Pair Louis XVI Sèvres Bleu Turquoise Porcelain Cachepots *Dated* 1783

Cylindrical flower pot in turquoise blue porcelain, with two cartouche-form reserves bordered with gilded foliations, and beautifully painted with bouquets of flowers on a white ground; white and gold foliated handles. Date letter underfoot with mark of the painter Levé *père,* and of the gilder Chauvaux. *Height* 4¾ *inches*

1450

Collection of Major Stirling Home Drummond-Moray, Abercairny, Perthshire

From Rosenberg & Stiebel, Inc., New York

[See illustration]

78. Louis XV Gold-Mounted Sèvres Bleu Turquoise Porcelain Ewer *Dated* 1753

Pear-shaped ewer with small spout and flat cover, joined to the white and gold loop handle by a wrought gold foliated hinge and mounts; in *bleu turquoise* porcelain, the cover and sides with reserve cartouches outlined with gilded flowers and foliage, and delicately painted in pastel colors with clusters of flowers and fruit on a white ground. Date letter underfoot. Minor repair to front of cover. Has vitrine. *Height* 7¾ *inches*

950

Collection of Mrs Leopold Rothschild, London

Collection of Anthony de Rothschild, Esq., London

From Rosenberg & Stiebel, Inc., New York

[See illustration]

79. Meissen Canary Yellow Porcelain Covered Sucrier *Circa* 1765

Round bowl with slightly domed cover having beautifully modeled wine red floral finial; the cover and sides each with two quatrefoil reserves painted with nosegays of blossoms on a white ground, in a field of canary yellow. *Diameter* 4½ *inches*

250

From Jas. A. Lewis & Son, Inc., New York

[See illustration]

Illustration of numbers 76 *to* 78 *inclusive appears on the preceding page; of number* 79 *on page* 9

[NUMBERS 81 AND (ABOVE) 80]

700 –

80. CHOICE FÜRSTENBERG PORCELAIN GROUP, DEPICTING A MILLINER

Circa 1765

Depicting a lady in flowered rose gown, with powdered hair dressed high, and seated in a rococo green *fauteuil* before an oval marble table upon which is a bust; on the head of this she is modeling a high-crowned fanciful hat; on flat rococo scrolled white porcelain base, the edges tinted with rose and gold. Has vitrine. *Height* 7½ *inches*

From Jas. A. Lewis & Son, Inc., New York

[See illustration]

81. Pair Meissen Porcelain Groups *Circa* 1765

Smiling figures of a lady in flowered dress, puce hat, and aquamarine shawl, supporting an open bird cage on one hip; and of a youth in mauve breeches, flowered jacket and jade green cloak, a posy in one hand; before leafy tree trunks, on rococo white and gold bases with recumbent sheep and lamb. Minor chips. *Heights* 9½ *and* 10 *inches*

550-

From Jas. A. Lewis & Son, Inc., New York

[See illustration on the preceding page]

82. Chinese Carved Rock Crystal Coupe

Hollowed out in irregular form, with scrolled branch handle in the form of a gnarled *polyporus* stem. Has stand. *Length* 7¾ *inches*

110-

83. Pair Louis XVI Bronze Doré Wall Sconces
In the Manner of Delafosse *French, XVIII Century*

In the form of a tapering pedestal hung with festoons of laurel leaves, and surmounted by a festooned flaming urn; from the pedestal spring two S-curved arms for lights, chiseled with foliage. Fitted for electricity. Gilding of exceptional quality. *Height* 15 *inches*

400

84. Set of Four Louis XV Bronze Doré Candlesticks
French, XIX Century

Trilateral reeded standard supporting a rococo foliated candle holder with wrought *bobêche*; flaring into a broad notched circular foot divided by flutings into four compartments handsomely chiseled with rococo blank cartouches garlanded with flowers. *Height* 10¾ *inches*

250

85. Pair Louis XV Bronze Doré Wall Quiver-Form Sconces
French, XVIII Century

In the form of a round fluted quiver with collars of acanthus and plantain leaves, terminating in a species of flaming *bobêche*, and supporting two leaf-scrolled and voluted upcurved arms for lights, with gadrooned grease trays and fluted candle holders. *Height* 21½ *inches*

400

Collection of the Marquess of Lincolnshire, High Wycombe, Bucks.

From Dalva Brothers, Inc., New York

[NUMBER 86]

400-

86. RARE LOUIS XV BRONZE DORÉ AND CARVED ROCK CRYSTAL FONTAINE WITH PUTAI FIGURES *French, XVIII Century*

In the form of a covered vase with *bronze doré* rims, finial, foliated scroll handles and dolphin spigot, flanked by two squatting bare-bellied figures of Putai; on beautifully chiseled foliated rococo scrolled base. *Height* 9½ *inches*

[See illustration]

140-

87. PAIR LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE CANDLESTICKS *French, XVIII Century*

With round fluted tapering stem on circular base in cream marble, enriched with *bronze doré* borders of nulling and leaf-and-tongue molding; handsome *bronze doré* fluted *bobêche* chiseled with collars of foliage. *Height* 7½ *inches*

From Symons Galleries, Inc., New York

[See illustration facing page 60]

[NUMBER 88]

88. PAIR LOUIS XV FINELY WROUGHT BRONZE DORÉ WALL SCONCES *French, XVIII Century*

Appliqué of elongated scrolled rococo form entwined with blossoms, and supporting two endive-scrolled and twisted candle arms with floriform rococo candle holders. Superb burnished patina. *Height* 14 *inches*

750 Collection of Robert Woods Bliss, New York

From French & Co., Inc., New York

[See illustration]

110 89. BERLIN PORCELAIN TEA AND COFFEE SERVICE *Circa* 1775

Teapot, coffee pot, covered sugar bowl, waste bowl, and three cups and saucers. Beautifully painted with bouquets of naturalistic flowers in colors on a white ground. [Lot.]

[See illustration on page 13]

[NUMBER 90]

1900

90. PAIR RARE VINCENNES WHITE PORCELAIN FIGURES OF RIVER GODS

Circa 1750

Figures emblematic of the Rivers Rhone and Saône, being nude male and female figures of Neptune and Venus, each lightly draped in a cloak and seated astride a dolphin disporting in the waves, which are strewn with flowers; Venus has her right arm about the tail of the dolphin, and Neptune the left, and holds in his right hand a species of paddle. Kiln cracks at base. The groups are coated with a brilliant flour white glaze. *Height* 11½ *inches*

From Jas. A. Lewis & Son, Inc., New York

[See illustration]

500-

91. CHINESE MOSS JADE BOWL *Ch'ien Lung*

Round flaring bowl with ring foot, in translucent veined green jade with gray and black markings, and fleckings of black 'moss'. Has stand.

Diameter 10 *inches*

[See illustration facing page 62]

[NUMBER 92]

675

92. LOUIS XVI STATUARY MARBLE AND BRONZE DORÉ
MANTEL CLOCK *Noël Marie Détape, Paris, circa* 1780
Dial garlanded with a wreath of *bronze doré* rushes, and set in an oval pillar of cream marble upon a bow-fronted oblong base. Richly mounted in beautifully chiseled *bronze doré* with voluted console brackets at the side and supporting a crowning group of Leda and the Swan, with attendant Cupid; the base with borders of foliage and a frieze inset with plaquettes of bowknotted wreaths, square rosettes, and a Bacchic mask hung with festoons of grapes; *tupé* feet.
Height 16½ *inches*

From Dalva Brothers, Inc., New York

[See illustration]

[NUMBER 93]

8 50 –

93. COALPORT 'SÈVRES' VERT POMME PORCELAIN GARNITURE OF VAISSEAU AND PAIR ELEPHANT CANDELABRA VASES *Circa* 1820

Comprising a boat-shaped *soupière* with cover, of the shape called *vaisseau à mât,* and a pair of elephant-head four-light candelabra vases. The former is in the form of a symmetrical boat with high leaf-scrolled prow and stern, and elaborately *ajouré* strapwork neck contracting to a boat-shaped lip; on valanced and fluted oval stand with four tongue-shaped feet; the whole is surmounted by an *ajouré* cover pierced with hanging pendants of flowers, painted in naturalistic colors, and terminating in a finial modeled with encrusted blossoms.

The vases are baluster form, with two loop handles and four scrolled and voluted feet; the shoulders are hung with molded double necklaces of white and gold beads, and are modeled with *adossés* white and gold elephant heads whose curving trunks support pairs of interlaced and scrolled candle holders.

The whole in apple green porcelain embossed with gilded floral garlands, surrounding narrow lappet-form reserves painted with flowers, and broader cartouches with groups of amors, in the manner of Dodin. 'Sèvres' date mark underfoot. Some repairs. [Lot.] *Heights* 16 *and* 16½ *inches*

[See illustration]

[NUMBER 94]

94. PAIR RÉGENCE WROUGHT BRONZE DORÉ FIGURAL CHENETS

French, Early XVIII Century

Depicting the scantily draped figures of Ganymede holding a wine cup, and Hebe with upraised right hand, each astride an eagle; on chamfered quadrangular plinths enhanced with pendants of period ornament and supported on four animalistic scroll feet. *Height* 16½ *inches*

750

From Dalva Brothers, Inc., New York

[See illustration]

95. MS PAGE WITH ILLUMINATED MINIATURE IN GOLD AND GOUACHE

Persian School, XV-XVI Century

50

Scene on a tessellated terrace, the Shah on a divan attended by courtiers and attendants bearing golden bowls, a warrior leaving through the postern door at the right to seek his horse; Nashki calligraphy in black, written in four columns. Framed to show calligraphy on reverse.

[NUMBER 96]

1450 -

96. PAIR FINE LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE CANDELABRA DESIGNED BY FALCONET *French, XVIII Century*

In the form of two scantily draped standing nymphs upholding a fluted urn of fruit and grapes, from which springs a cluster of branches of flowers, leaves and rushes, containing three floral *bobêches*. On oval statuary marble plinth with handsome *bronze doré* period mounts and frieze of bowknotted and tasseled floral festoons. *Height* 33 *inches*

Collection of Baron Nathaniel de Rothschild, Vienna

Collection of Baron Alphonse de Rothschild, Vienna

From Rosenberg & Stiebel, Inc., New York

[See illustration]

CLAUDE MICHEL (CLODION)

FRENCH: 1738-1814

(Terra Cotta Statuette)

97. *RUNNING BACCHANTE WITH THYRSI.* Figure of a Bacchic nymph with bare breasts and light robes flying out behind her, running with the right foot advanced, and bearing over each shoulder a thyrsus, crossed behind her head and supporting a load of grapes, her hair streaming in the wind; on round base, signed CLODION. Has vitrine. *Height* 16 *inches*

Companion to the following

Collection of Baron Gustave de Rothschild, Paris

From Rosenberg & Stiebel, Inc., New York

[See illustration]

3000

[NUMBER 97]

CLAUDE MICHEL (CLODION)

FRENCH: 1738-1814

(Terra Cotta Statuette)

98. *RUNNING BACCHANT WITH THYRSI AND GOAT.* Muscular, almost nude, figure of a Bacchic youth with a light drapery about the loins held up by a garland over the right shoulder, running with the left foot advanced, and also bearing over each shoulder a thyrsus, crossed behind his head and supporting a load of grapes and the trussed body of a kid; before a tree stump hung with a tambourine; round base. Signed on back of tree stump CLODION.

Height 15 *inches*

3000 Companion to the preceding

Collection of Baron Gustave de Rothschild, Paris

From Rosenberg & Stiebel, Inc., New York

[See illustration]

LOUIS SIMON BOIZOT

FRENCH: 1743-1809

250 (Plaster Bas-Relief)

99. *THE CITY OF LYONS PAYING HOMAGE TO THE GENIUS OF FRANCE.* At the left appears the statue of a scantily draped figure of France with her arms around a rustic branch; before her is a second nymph wearing a mural crown (for the City of Lyons) bending before the first and thrusting down two lions into an attitude of submission; around them appear naiads, with an amor above pursuing an eagle. Gilded frame. 15 *x* 19 *inches*

From Arnold Seligmann, Rey & Co., Inc., New York

From Dalva Brothers, Inc., New York

Exhibition of French Sculpture, Arnold Seligmann-Rey Galleries, New York, 1939

[NUMBER 98]

600

JOSEPH CHARLES MARIN

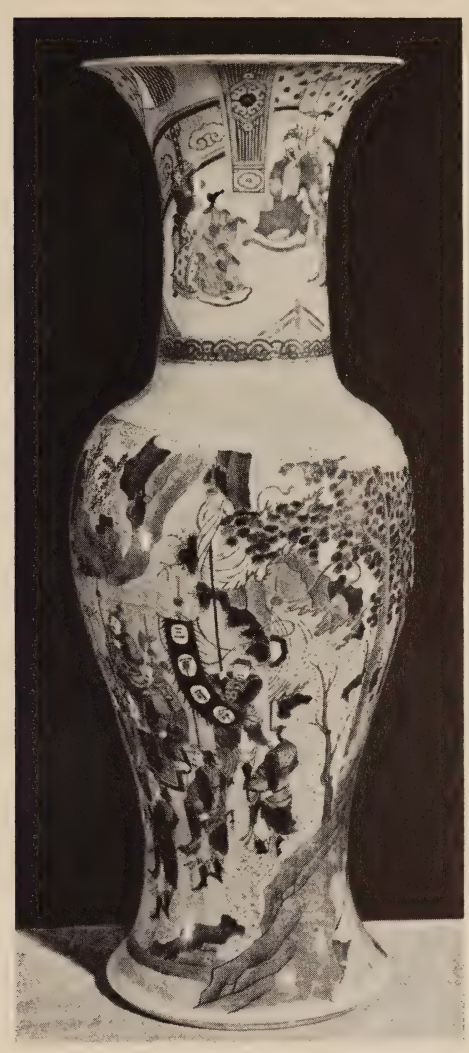
FRENCH: 1759-1834

(Plaster Group)

100. *LE BAISER.* Undraped bust figures of a satyr and nymph kissing, their shoulders hung with vine leaves; on round socle. Minor repairs, as usual. Signed on back J. C. MARIN. *Ft.*, 1790 *Height* 18 *inches*

Collection of Paul Dutasta, Paris

From Arnold Seligmann, Rey & Co., Inc., New York



400 —

101. Famille Verte Baluster-Form Beaker of Important Size *K'ang Hsi*
High baluster-shaped body with tall broad neck, sharply flaring, and decorated in the *famille verte* enamels, and touches of gilding, with an audience scene in the palace of an official; this vignette is supported upon a yellow band painted with running strap scroll motives in green. The main body of the vase is exquisitely decorated with a figure of a military leader attended by mounted soldiery, umbrella and banner bearers, and men-at-arms on foot, defiling out of a rocky gorge onto the edge of a cliff bordered with trees; in the clouds above appears the god of Thunder with spread wings seated on four drums, a nude figure of a child sprawling before him. Repaired. *Height* 30 *inches*

Collection of Wilson P. Foss, Jr., New York

Exhibition of Chinese Porcelain for the Benefit of the Chinese Aid Council, Parish-Watson Galleries, New York, 1939

[NUMBER 102]

102. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETRY OCCASIONAL TABLE, WITH WRITING DRAWER *French, XVIII Century*

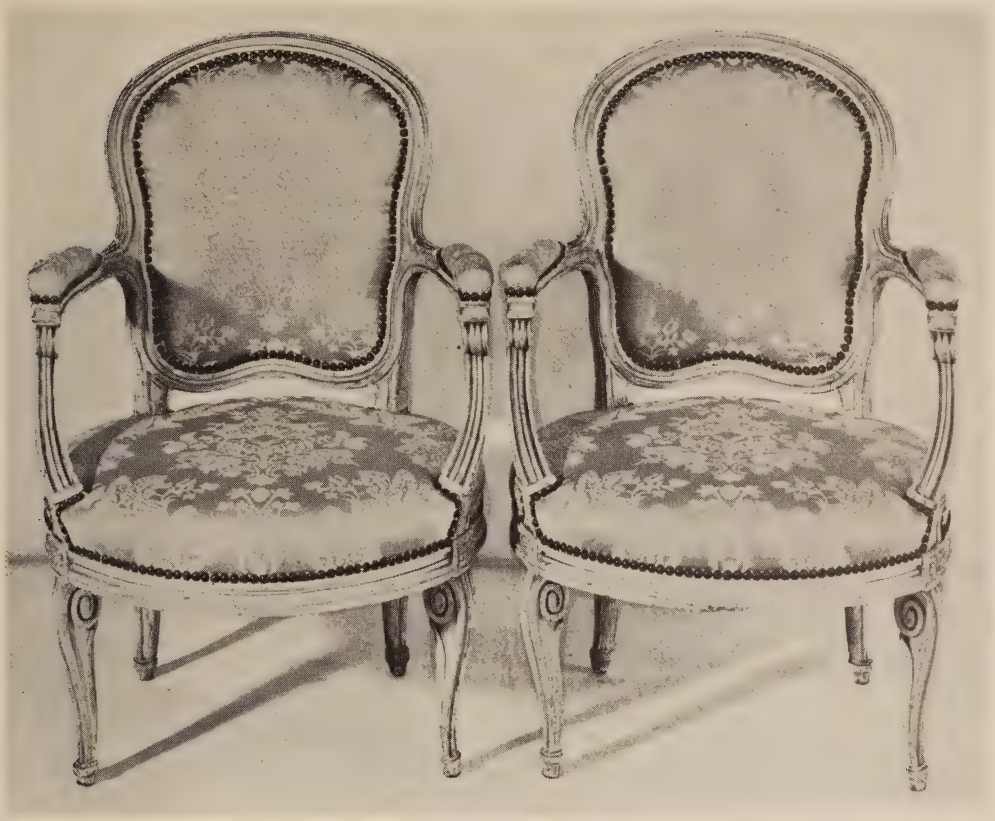
Oblong rimmed top over a quadrangular body having three small front drawers, of which the uppermost is fitted with writing compartment; on slender quadrangular cabriole legs enclosing an undershelf; *bronze doré* escutcheons and small *sabots.* The whole veneered in tulipwood, the undershelf and all four sides with panels of harewood embellished with handsome marquetry bouquets of flowers, the top also with a harewood panel beautifully inlaid with a trophy of Music entwined with flowers and supporting bunches of endive and bay leaves; the edges of the panels tinted green. Has plate glass cover.

1100

Height 28 *inches; width* 15½ *inches*

From Dalva Brothers, Inc., New York

[See illustration]



[NUMBER 103]

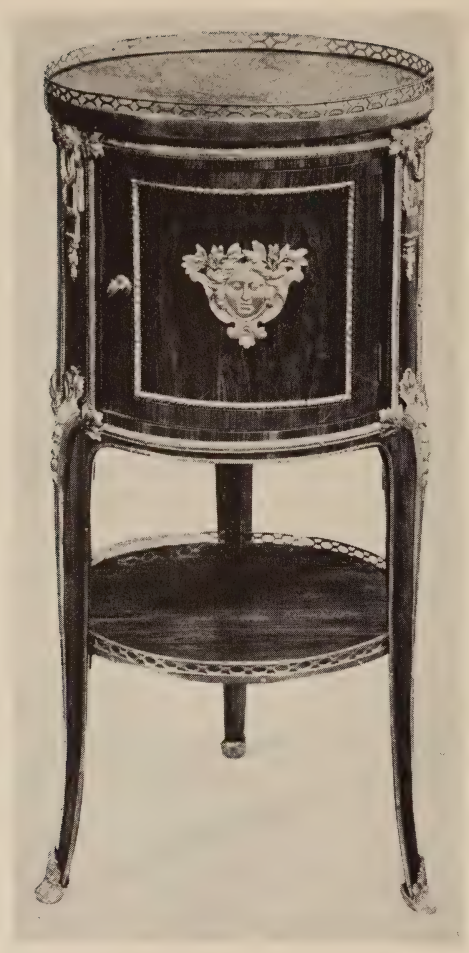
850 —

103. PAIR LOUIS XV CARVED AND LAQUÉ FAUTEUILS IN IVORY AND YELLOW SATIN DAMASK *Georges Jacob (M.E.1765); French, XVIII Century*
Cartouche-shaped molded back, open bowed arms with long armpads, on molded and voluted incurvate supports; circular seat with molded rails and square rosetted dies, upon voluted and molded slightly cabriole legs, sharply tapered; finished oyster white. Back, seat and armpads covered in straw yellow and ivory satin floral damask. Both stamped under seat rail G. IACOB, M. E.

Note: Georges Jacob (1739-1814), the first of the famous family of *ébénistes,* was received master in September, 1765, and worked in the rue de Cléry; his fame dates from 1773, when he received his first orders from the royal Garde-Meuble. He became a *protegé* of Marie Antoinette and was, in conjunction with Percier and Fontaine, and the painter David, the founder of the Empire style. See Salverte, 3rd edition, 1934, pp. 154-5.

From Arnold Seligmann, Rey & Co., Inc., New York

[See illustration]



[NUMBER 104]

104. LOUIS XV TULIPWOOD TABLE DE CHEVET, FINELY MOUNTED IN BRONZE DORÉ *French, XVIII Century*

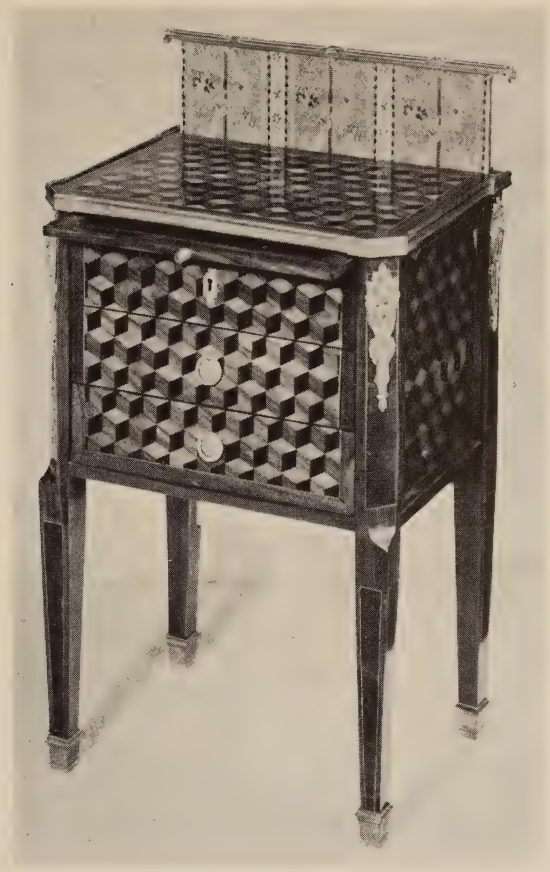
Circular top of yellow Siena marble with pierced *bronze doré* galleried rim, upon a drum-shaped body with single cupboard door; supported on three slightly cabriole triangular legs joined by a galleried circular undershelf. With rich *bronze doré* mounts, including rims and chiseled panel moldings enclosing three cartouched and foliated female masks, that upon the door within a spiraled frame; together with three festooned shoulder appliqués, and husk pendants upon the supports, which are finished with leaved *sabots*.

Height 34½ *inches; diameter* 16 *inches*

From Rosenberg & Stiebel, Inc., New York

[See illustration]

1150



[NUMBER 105]

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105. LOUIS XVI PARQUETRY PETITE COMMODE À ECRAN
MOUNTED IN BRONZE DORÉ *French, XVIII Century*

Oblong top with chamfered front corners, rimmed in gilded bronze, with fasciated *bronze doré* rear border forming the upper rim of a rising screen, covered in salmon pink striped silk floral brocade of the period; front with a leather-paneled writing slide, over three drawers, between paneled and chamfered pilasters terminating in quadrangular tapered legs. The top, front and sides, handsomely veneered with a cube parquetry; mounted in *bronze doré* with rims and foliated shoulder appliqués, quadrangular *sabots,* small escutcheons, and two wreath handles with 'Roman' portrait medallions. Carefully reconditioned.

Height 28½ *inches; width* 19 *inches*

[See illustration]

[NUMBER 106]

106. LOUIS XV KINGWOOD AND ACAJOU MARQUETRY TABLE DE DAME WITH DETACHABLE TOP, MOUNTED IN BRONZE DORÉ *French, XVIII Century*

The lift-off section is of cartouche form, with central hinged tablet having ratchet support, and two oval side wells with hinged covers and lined with crimson velvet; the whole rimmed in *bronze doré.* The conforming frieze is fitted with a small writing slide paneled in green leather, and is set upon the corners of the supporting table by long tongue-shaped flanges embellished with finely wrought *bronze doré* saurians.

1750

The under-table, which has the same contours, contains a single end drawer and rests upon quadrangular cabriole legs. The whole is paneled in *acajou* with crossbandings of kingwood, the top and frieze quartered and inlaid *à quatre faces* with scrolling floral marquetry. *Height* 31 *inches; width* 25½ *inches*

From Dalva Brothers, Inc., New York

[See illustration]

[NUMBER 107]

1000—

107. LOUIS XV CARVED WALNUT AND CELADON SILK DAMASK
HORSESHOE BERGÈRE *French, XVIII Century*
Generously deep molded horseshoe back with small carved floral cresting and tiny armpads over incurvate frontal supports; flower-carved valanced rails and cabriole legs with leaf-carved feet. Covered in celadon silk floral damask, with seat cushion. Fine original frame, with rich patina.

[See illustration]

1000—

108. LOUIS XV CARVED WALNUT AND CELADON SILK DAMASK
HORSESHOE BERGÈRE *French, XVIII Century*
Similar to the preceding.

109. Exquisite Louis XV Amaranth and Tulipwood Marquetry Occasional Writing Table

Léonard Boudin (M.E. 1761); French, XVIII Century

Small cartouche-form top with *bronze doré* rim, deep *bombé* frieze with compartmented side drawer, the front drawer surmounted by a slide fitted with a small easel reading tablet covered in old rose velvet; on chamfered quadrangular cabriole legs with foliated *bronze doré* knee appliqués, continuing into *chutes* and terminating in leaf *sabots.* The whole beautifully veneered in amaranth with panels of tulipwood, those upon the sides and drawer embellished with a floral *treillage* pattern, the top inlaid with a foliated cartouche in quartered tulipwood, centring a wreathed medallion with an exquisite marquetry landscape vignette. Stamped under frieze rail L. BOUDIN. Plate glass cover.

Height 28¼ *inches; width* 12½ *inches*

6250

Note: Léonard Boudin (1735-c.1804), was received master in May, 1761, established himself in the rue Traversière, and by 1770 was already celebrated. In 1777 he moved to the Cloister of St. Germain l'Auxerrois, taking several of his co-masters into his employ. His work is notable for the elegance of its line and the perfection of its proportions. See Salverte, ed. 1923, pp. 29-30. This is one of the most choice occasional pieces by this master to appear at public sale.

Collection of Paul Dutasta, Paris

Collection of George Blumenthal, New York

From Rosenberg & Stiebel, Inc., New York

[See illustration]

[NUMBER 109]

110. Rare Louis XV Amaranth and Harewood Marquetry
Table de Dame *French, XVIII Century*

Cartouche-shaped sliding top rimmed in *bronze doré,* with three-quarter fretted gallery, valanced frieze with deep drawer fitted with a well covered by a tulipwood tambour, and a small tulipwood easel desk paneled in gold-tooled red leather, below which is a small secret side drawer. On graceful chamfered cabriole legs with *bronze doré* cartouche-form knee appliqués, continuing to *chutes* with leaved *sabots.* Beautifully veneered with amaranth paneled with harewood and *citronnier,* the frieze and drawer fronts inlaid with nosegays of flowers enclosing cartouches with vignettes of buildings, the top with a large cartouche divided into three, with marquetry sprays of naturalistic flowers.

Height 28¾ *inches; width* 24 *inches*

4100

Note: This magnificent writing table, while unsigned, is undoubtedly the work of Pierre Roussel (1723-1782), the first of this famous family of *ébénistes,* who was received master in August, 1745, and whose work is represented in the Musée des Arts Décoratifs and the Musée Jacquemart-André, and who was particularly noted for his floral marquetry and the elegance of his forms, especially in the *bombé* style.

Collection of George Blumenthal, New York

From French & Co., Inc., New York

[See illustration]

[NUMBER 110]

111. LOUIS XV KINGWOOD AND ACAJOU MARQUETRY WRITING TABLE

Pierre Migeon II (M.E. fl. 1750); French, XVIII Century

Serpentine oblong top with three-quarter galleried brass rim, and furnished with a panel of gold-tooled maroon leather; valanced frieze with two end-on-end drawers, one fitted with writing compartment, the front with a pull-out slide paneled with a red leather cartouche; on daintily chamfered cabriole legs with *bronze doré* foliated knee appliqués and *sabots,* the drawers having rococo escutcheons and foliated handles. The whole veneered in *acajou* crossbanded in kingwood, the frieze handsomely inlaid with cartouche-shaped panels of trailing floral branches. Stamped underneath MIGEON, M.E.

1750

Height 29 *inches; width* 25¼ *inches*

Note: Pierre Migeon (1701-1758) was the second and most notable member of the family of distinguished *ébénistes.* He established his atelier in the rue de Charenton, and later in the rue du Faubourg Saint-Antoine, and executed pieces for the King, and also for Mme. de Pompadour and for the Garde-Meuble. He specialized in *meubles de fantasie,* and like his father, produced luxurious furniture in harmonizing wood and lacquer. See Salverte, ed. 1923, pp. 225-6.

From Dalva Brothers, Inc., New York

[See illustration]

[NUMBER 111]
LOUIS XVI CANDLESTICKS: NUMBER 87

112. Important Louis XV Decorated Black and Gold Lacquer Bombé Commode, Mounted in Bronze Doré

Pierre Roussel (M.E. 1745); French, XVIII Century

Demi-cartouche-shaped top in black Portor marble, lightly *bombé* sides and valanced front, the latter with two conforming deep drawers; on quadrangular slightly cabriole legs. The front and sides are beautifully embossed in gold lacquer with Japanese landscapes with pavilions and lakes, on a black lacquer ground. The whole is lavishly mounted in *bronze doré* with long foliated knee appliqués hung with husks, nulled *chutes* and cartouched *sabots,* the drawers with rococo escutcheons, scrolled handles with finial cartouches, and an all around frame border of rococo design embellished with foliations and small blossoms, and beautifully chiseled. Stamped above both front pilasters P. ROUSSEL, M.E. Has plate glass cover. *Height* 33½ *inches; length* 38 *inches*

4000—

Note: Pierre Roussel (1723-1782) was the first of one of the greatest Parisian families of *ébénistes,* and was received master in August, 1745. His work is represented in the Musée des Arts Décoratifs and the Musée Jacquemart-André, and is notable for its fine form in the *bombé* style. The present commode is one of the finest examples in decorated lacquer to appear at public sale in many years, and was shown at the World's Fair (*vide infra*) in the famous exhibition prepared under the supervision of the French Ministère des Beaux Arts.

Collection of Mme. de Polès, Paris

From Jansen, Paris

From L. Alavoine & Co., Inc., New York

Pavillon de la France, Groupe de l'Ancien, New York World's Fair, 1939-40

[See illustration]

[NUMBER 112]
CH'IEN LUNG JADE BOWL: NUMBER 91

A Superb Louis XVI Aubusson Tapestry Suite

[NUMBERS 113 TO 116 INCLUSIVE]

113. PAIR LOUIS XVI CARVED AND PARCEL-GILDED WALNUT FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*

Square guilloche-carved back, open arms with armpads, carved with imbricated *rouleau* motives and acanthus leaves; guilloche-carved rails with square rosette dies over round fluted tapering legs. Light natural finish with gray tones and gilded details. Covered in very fine Aubusson silk tapestry of the period, the backs developing vignettes of a little boy and girl, after J. B. Huet, in landscapes, the seats, animal groups, after J. B. Oudry, both within bowknotted garlands of green foliage hung with festoons of pastel-colored blossoms, in a delicate pale sky blue ground. Frames of later date.

700

[See illustration]

114. PAIR LOUIS XVI CARVED AND PARCEL-GILDED WALNUT FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*

700

En suite with the preceding, the frames also of later date.

115. PAIR LOUIS XVI CARVED AND PARCEL-GILDED WALNUT FAUTEUILS IN AUBUSSON TAPESTRY *French, XVIII Century*

En suite with the preceding, the frames also of later date.

700

116. LOUIS XVI CARVED AND PARCEL-GILDED WALNUT CANAPÉ IN AUBUSSON TAPESTRY *French, XVIII Century*

En suite with the preceding, the frame also of later date. *Length* 5 *feet*

400

[See illustration]

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117. JAPANESE PAINTED PAPER SMALL FOUR-FOLD SCREEN

Kozu-noba, Kano School: 1670-1709

Depicting a group of five boys beating each other with flowering twigs, beside an ornamental fountain at right; at left a small family, the mother carrying an infant on her back. Minor imperfections. Signed.

100

Height 42 *inches; length* 6 *feet* 3 *inches*

From Claire Macready, Inc., New York

118. JAPANESE PAINTED PAPER SMALL FOUR-FOLD SCREEN

100

Kozu-noba, Kano School: 1670-1709

Depicting a *karako* Flower Festival, with boys pulling a large basket of flowers upon a cart, two with peony headdresses riding hobby horses, others with banner, drum and flute. Same series as the preceding, but unsigned. Small repairs. *Height* 42 *inches; length* 6 *feet* 3 *inches*

From Claire Macready, Inc., New York

[NUMBERS 113 AND (ABOVE) 116]

119. Louis XVI Finely Carved and Gilded Banquette

Georges Jacob (M.E. 1765); French, XVIII Century

Low bench with rounded oblong top covered in sky blue raw silk, the frieze delicately carved with a running pattern of floral ornament between borders of nulling and husk motives; on round fluted and tapering legs, the lower halves of which are carved with collars of plantain leaves. Stamped under seat rail G. IACOB, M.E. *Length 5 feet 4 inches*

450

Note: Georges Jacob (1739-1814), the first of the famous family of *ébénistes,* was received master in September, 1765, and worked in the rue de Cléry; his fame dates from 1773, when he received his first orders from the royal Garde-Meuble. He became a *protegé* of Marie Antoinette and was, in conjunction with Percier and Fontaine, and the painter David, the founder of the Empire style. See Salverte, 3rd ed, 1934, pp. 154-5.

From the Royal Garde-Meuble

From Dalva Brothers, Inc., New York

[See illustration]

120. Louis XVI Finely Carved and Gilded Banquette

Georges Jacob (M.E. 1765); French, XVIII Century

Similar to the preceding.

450

See note to the preceding.

From the Royal Garde-Meuble

From Dalva Brothers, Inc., New York

121. Louis XV Acajou and Tulipwood Marquetry Cheval Screen

French, XVIII Century

Trestle-form screen with glass panel and serpentine crowning rail, with footrest in celadon *frappé* velvet of the period; fitted with a folding shelf in tulipwood, beautifully inlaid with a marquetry urn with spreading branches of flowers and intertwined ribbon border, in light woods partly tinted green.

575

Height 38 inches; width 21 inches

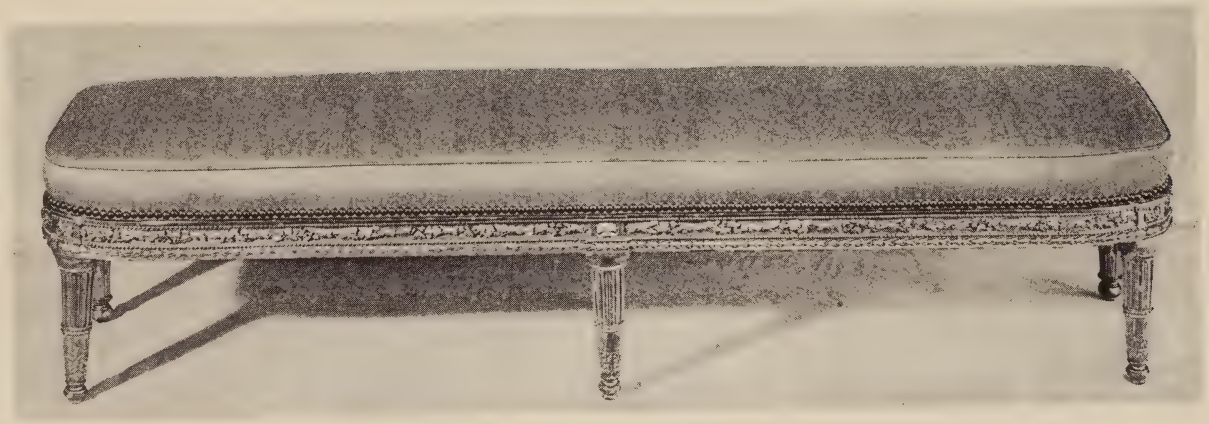
From Rosenberg & Stiebel, Inc., New York

122. Louis XV Carved Walnut and White Silk Brocade Fauteuil d'Enfant

Pihouée, Paris

400

Cartouche-shaped molded back with elegantly carved rococo details and cresting, open curved and molded arms with armpads; rocaille-carved front rail, molded cabriole legs carved with blossoms at the knees. Back, seat and armpads covered in white silk floral brocade of the period. Stamped PIHOUÉE under rear seat rail.



[NUMBER 119]

123. Louis XVI Inlaid Tulipwood Secrétaire à Abattant Mounted in Bronze Doré *French, XVIII Century*

Oblong top of *rouge royale* marble, cracked, on cabinet with convex pilasters enclosing a frieze drawer, over an *abattant* lined with crimson velvet and fitted with compartments and six small drawers; double cupboard doors below. Veneered with richly figured quartered tulipwood with narrow *acajou* borders, the *abattant* and cupboards centring crossbanded oblong panels, the frieze inlaid with a lozenge chain. The *bronze doré* mounts are beautifully wrought, consisting of a bowknotted holly festoon above crossed quiver and torch within a floral garland, upon the drop front; foliated escutcheons and wreath handles, and fluted and tasseled shoulder brackets with acanthus-leaf ornament, together with rims and narrow-wave-scroll bands. The top bears the remains of an *ébéniste's* signature (? P. ROUSSEL). *Height* 54 *inches; width* 38 *inches*

1100

From Dalva Brothers, Inc., New York

[See illustration]

124. Bronze Doré Floor Lamp in the Manner of Delafosse *Louis XV Style*

Trilateral fluted standard with chiseled leaf pendants, and balustered lower section enhanced with plantain leaves, cabochons, and laurel swags hung with pendants; fluted base with round foot bordered with fasciated reeding. Fitted for electricity, with shade. *Height* 5 *feet* 10 *inches*

190

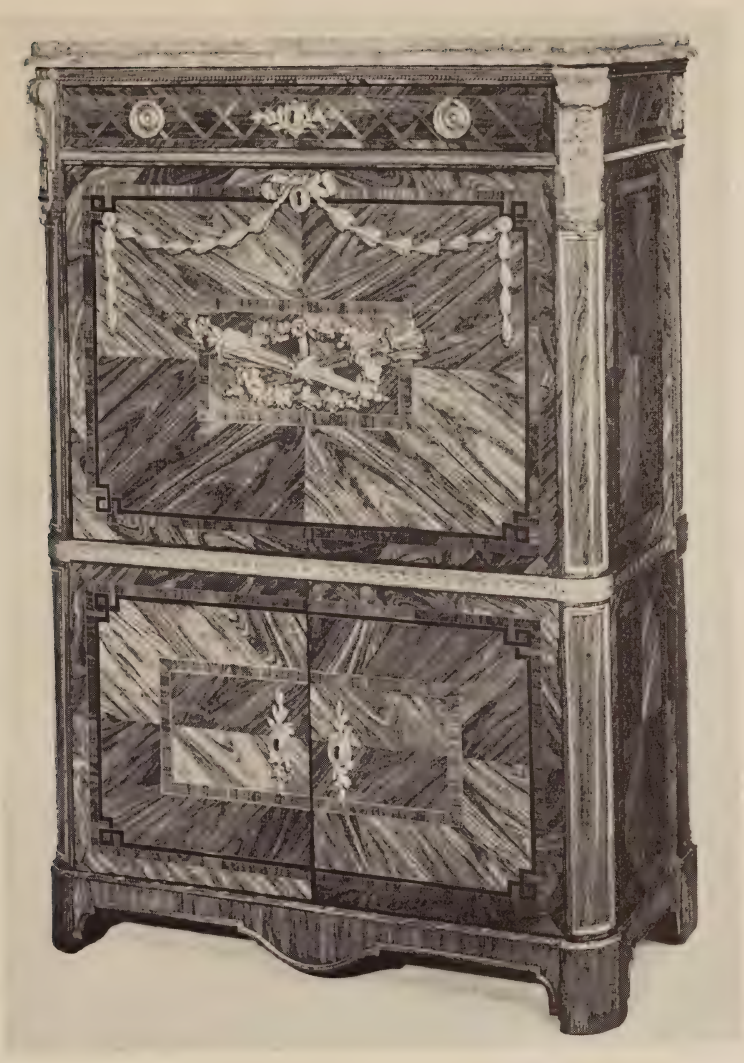
From French & Co., Inc., New York

125. Régence Carved and Gilded Tabouret in Savonnerie *French, Early XVIII Century*

150

Serpentine square top covered in antique Savonnerie, with garlanded medallion design in colors on a light ground; valanced rails richly carved with rocaille ornament and scrolling foliage, on leaf- and cartouche-carved cabriole legs joined by a curule stretcher, probably restored.

From Dalva Brothers, Inc., New York



[NUMBER 123]

126. Louis XVI Finely Carved and Gilded Canapé à Corbeille, in Sky Blue Satin *A. P. Dupain (M.E. 1772); French, XVIII Century*

Horseshoe sofa with molded back rail carved with spiral ribbons and foliage, and crested with a beautifully conceived bowknotted garland of flowers supporting two long trails of blossoms; small armpads, and voluted arm terminals over incurvate stop-fluted frontal supports; leaf-carved oval seat rail interrupted by square rosetted dies, over round stop-fluted and tapering legs; the finish consisting of gilding rubbed down to a mellow dull tone. The whole covered in eighteenth century sky blue satin, with seat cushion. Stamped under seat rail with the characteristic mark of A. P. DUPAIN in reversed circle.

950

Length 6 feet 2 inches

Note: Adrien-Pierre Dupain was received master in December, 1772, and lived at the rue de Charonne. Under Louis XVI he received orders for the royal residences, particularly for the Queen's service at St. Cloud; he also executed orders for other *ébénistes*. His *atelier* still prospered in 1805. A finely carved and painted chair with his stamp is in the Louvre.

From French & Co., Inc., New York

[See illustration]

[NUMBER 126]

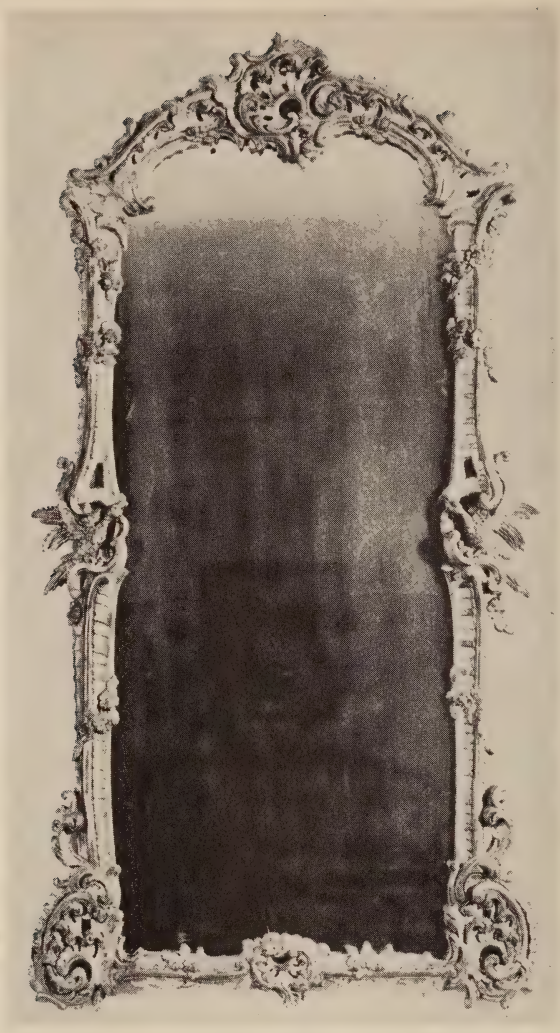
127. Louis XV Inlaid Palissandre Bureau Plat, Mounted in Bronze Doré *French, XVIII Century*

Oblong top paneled in fine old gold-tooled brownish red leather, with inlaid herringbone border, and *bronze doré* rim embellished with corner cartouches; valanced frieze containing three drawers, quadrangular cabriole legs. Mounted in very finely chiseled *bronze doré* with rims, mascaron knee appliqués with floral pendants, *chutes* and rococo *sabots,* foliated shell ornaments at the ends, and rococo drawer escutcheons with massively wrought and chiseled bail handles, terminating in cornucopias. *Height* 30 *inches; length* 54 *inches*

1400—

[See illustration]

[NUMBER 127]



[NUMBER 128]

128. LOUIS XV CARVED AND GILDED PIER MIRROR

French or Flemish, XVIII Century

625

Tall mirror with arched crown, the gently curved sides carved with rocaille ornament entwined with blossoms, with small figures of eagles at the centres of the sides, the lower corners with handsome rococo enlargements; the cresting embellished with pierced rocaille work studded with small blossoms.

Height 5 *feet; width* 31 *inches*

[See illustration]

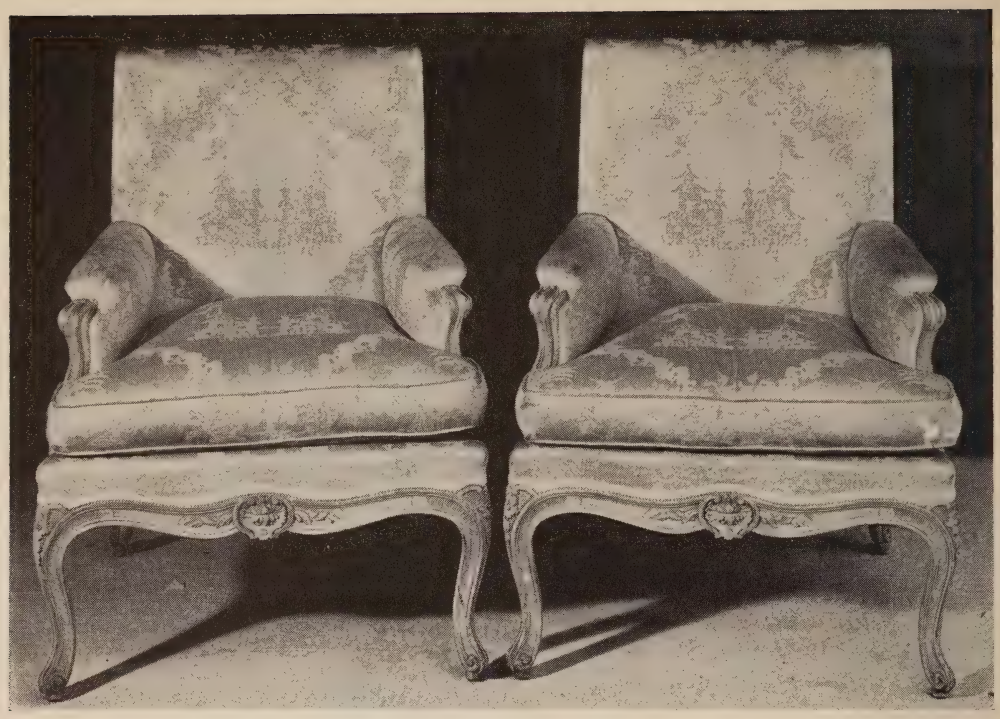
[NUMBER 129]

800

129. LOUIS XV AMARANTH AND TULIPWOOD MARQUETRY
TAMBOUR-FRONT CABINET *French, XVIII Century*

Rectangular top with chamfered corners in white tapestry marble, chiseled *bronze doré* rim, and *ajouré* three-quarter gallery; front with leather-covered writing slide and shallow drawer, over a sliding tambour cupboard opening to interior fitted with two compartments, and a nest of one long and four small drawers paneled with tulipwood; a single long drawer below, and valanced apron; the chamfered pilasters terminate in cabriole legs. The tambour cupboard and sides are paneled in tulipwood and inlaid with bowknotted oval medallions of a marquetry musical trophy with doves, and two sprays of flowers; the lower drawer and corresponding dado at the sides inlaid with variously shaped bowls. The whole mounted in *bronze doré* with shoulder pen-

[*Continued*



[NUMBER 130]

Number 129—*Concluded*]
dants embellished with fruit, upper drawer and frieze with foliated rococo scrolls; foliated knee appliqués, *chutes* and *sabots*. Some restoration.
Height 41½ *inches; width* 24½ *inches*
From Symons Galleries, Inc., New York

[See illustration on the preceding page]

130. PAIR CARVED AND LAQUÉ BERGÈRES IN OYSTER WHITE SILK DAMASK
Louis XV Style

750 With square back, low closed arms and seat cushion covered in beautiful oyster white 'antique' damask with garlanded *chinoiserie* design; scrolled and molded frontal supports, carved rails and cabriole legs. Finished putty color.
From French & Co., Inc., New York

[See illustration]

131. TWO PAIRS OYSTER WHITE SILK DAMASK WINDOW HANGINGS WITH VALANCES

375 Matching the covering of the preceding chairs; interlined and trimmed with tasseled fringes. [Lot.] *9 feet* 4 *inches x* 48 *inches*
From French & Co., Inc., New York

[NUMBER 132]

Witham

132. RÉGENCE GRAY S. ANNE MARBLE MANTEL *French, Early XVIII Century*
Top with boldly serpentine front, over a valanced and paneled frieze centred with a sculptured scrolled and fluted escutcheon ornament; supported on molded and paneled pilasters. *Exterior height* 48 *inches; length* 55 *inches*
From French & Co., Inc., New York

[See illustration]

to

133. THREE SILK DAMASK AND BROCADE CUSHIONS
A pair in straw yellow silk floral damask; and one in sky blue silk brocade of the early eighteenth century, patterned with clusters of fruit and foliage in colors. [Lot.]

134. Rare Soho Chinoiserie Tapestry, from the Indo-Chinese Series
By John Vanderbank *Circa* 1720

Woven on a *tête de nègre* ground with a series of vignettes in an almost flat plane without perspective, consisting of green mounds enlivened with exotic flowering and fruiting shrubs and palm trees, amid which are a parrot, swans, butterfly, etc.; in these vignettes appear various *chinoiserie* and *perserie* figures, including: a Chinese seated on a mound, a Persian noble attended by umbrella bearer, a skirted savage (? American Indian) with bow and arrows, two Chinese watching a third climb a palm tree, and a kneeling turbaned figure playing a harp. In addition, at centre and upper left, are two fantastic pavilions: one baroque, with figure of a Nubian slave standing upon a red carpet, the other of Chinese form, with a robed Oriental kneeling, also upon a red carpet. The whole finished with a narrow mazarine blue border with running leaf-scroll pattern in russet and fawn. *7 feet 6 inches x 10 feet 5 inches*

5250

Note: The present tapestry belongs to the remarkable *'chinoiserie'* series, with Chinese, Indian and Persian figures, typified by the four famous Elihu Yale tapestries, one of which is illustrated in Marillier, *English Tapestries of the Eighteenth Century,* 1930, pl. 13a. They originated at the Soho factory under the management of John Vanderbank (1689-1727), who is responsible for some of the most imaginative works executed at Soho. He supplied many fine sets to the great country mansions of England: Holkham House, Belton, Adlington Hall, Cheshire, etc. and also executed tapestries for the London Customs House and for the Royal Bedchamber in Kensington Palace. A complete account of his work may be found in W. G. Thomson, *Tapestry Weaving in England,* 1914, pp. 139-147.

The design of these tapestries is remarkable for their blending of 'Chinese', 'Indian', and 'Persian' elements of the most fanciful kind, in a *chinoiserie* formula which seems to have been devised after a Chinese lacquer screen. The general effect, as in much English work of the period, is naive and gay in character. We believe this to be the first original tapestry of this type to be offered at public sale at these Galleries.

From Frank Partridge, Ltd., London

Loan Exhibition of French and English Art Treasures of the XVIII Century in Aid of the A.W.V.S., Parke-Bernet Galleries, New York, 1942

[See illustration]

[NUMBER 134]

135. LOUIS XVI BEAUVAIS TAPESTRY, AFTER JEAN-BAPTISTE HUET LE MOISSON. *Circa* 1785 View of the corner of a wheat field, a girl reaping the standing grain in the middle distance; beyond is a rolling landscape with a low rise crowned with trees, and a dimly seen farmhouse, with two birds circling in the sky. In the central foreground are a shepherd youth in blue coat with an *houlette,* attempting to detain a shepherdess in rose gown and white apron, who is carrying a lamb and is surrounded by sheep and goats, with a dog watching the lovers. At the left, a small boy sprawled upon the ground plays with two goats; behind him is a pollarded stump on which is perched a pheasant. The whole is surrounded by an arch formed of palm trees, supporting the sides of the composition and lavishly embellished with flowering plants, garlands, baskets and festoons of blossoms, the latter centred with a bowknot joining the bending branches of the palms. Woven in well-preserved pastel-colored wools lavishly highlighted with silk, the edges of the tapestry at top and sides displaying a field of claret. 8 *feet* 3 *inches* x 13 *feet* 7 *inches*

3500

Note: This tapestry belongs to the charming pastoral series executed about 1780-85 at Beauvais under the direction of de Menou, who succeeded André-Charlemagne Charron as head of the factory in 1780. The cartoons are after J. B. Huet and comprise officially a series of ten subjects, of which only seven or eight were actually executed; and are characterized especially by the festooned palm tree 'frame' which replaces the more conventional borders.

The present subject, *The Harvest,* is, as regards the main group, exactly similar to one of the hangings, formerly owned by Messrs. French & Co. and illustrated in H. Göbel, *Wandteppiche,* II, vol. II, fig. 248. Three *entrefenêtres* from the same series were in the P. A. B. Widener collection in Philadelphia. See also Jules Badin, *La Manufacture de Tapisseries de Beauvais,* 1909, p. 64.

From French & Co., Inc., New York

[See illustration]

[NUMBER 135]

136. THE SUPERB SAINT-AIGNAN GOBELINS TAPESTRY ARMORIAL CARPET OR CANOPY *XVIII Century*

Field of old gold, of the most delicate color, centring an oval medallion with radial festoons of flowers on a white ground, within a gilded frame embellished with rose and blue shell border, the medallion hung with six superb festoons of roses, peonies and other flowers in naturalistic colors, enlivening the field. The whole is enclosed within a strapwork frame border with elaborate corner ornaments of foliated strapwork, embellished with wreaths of pink roses; with smaller foliated scroll ornaments at the centres of the shorter sides. The centres of the longer sides are woven with oval escutcheons bearing the arms of the Duc de Saint-Aignan, within garlands of naturalistic flowers.

6500

9 feet 8 inches x 7 feet 8 inches

Note: A magnificent piece designed for use as a rug, or possibly as a bed canopy, with a composition deriving from the arabesque and floral work of Jean-Baptiste Bérain (1637-1711). This is the finest example of the kind known to have appeared at public auction in America.

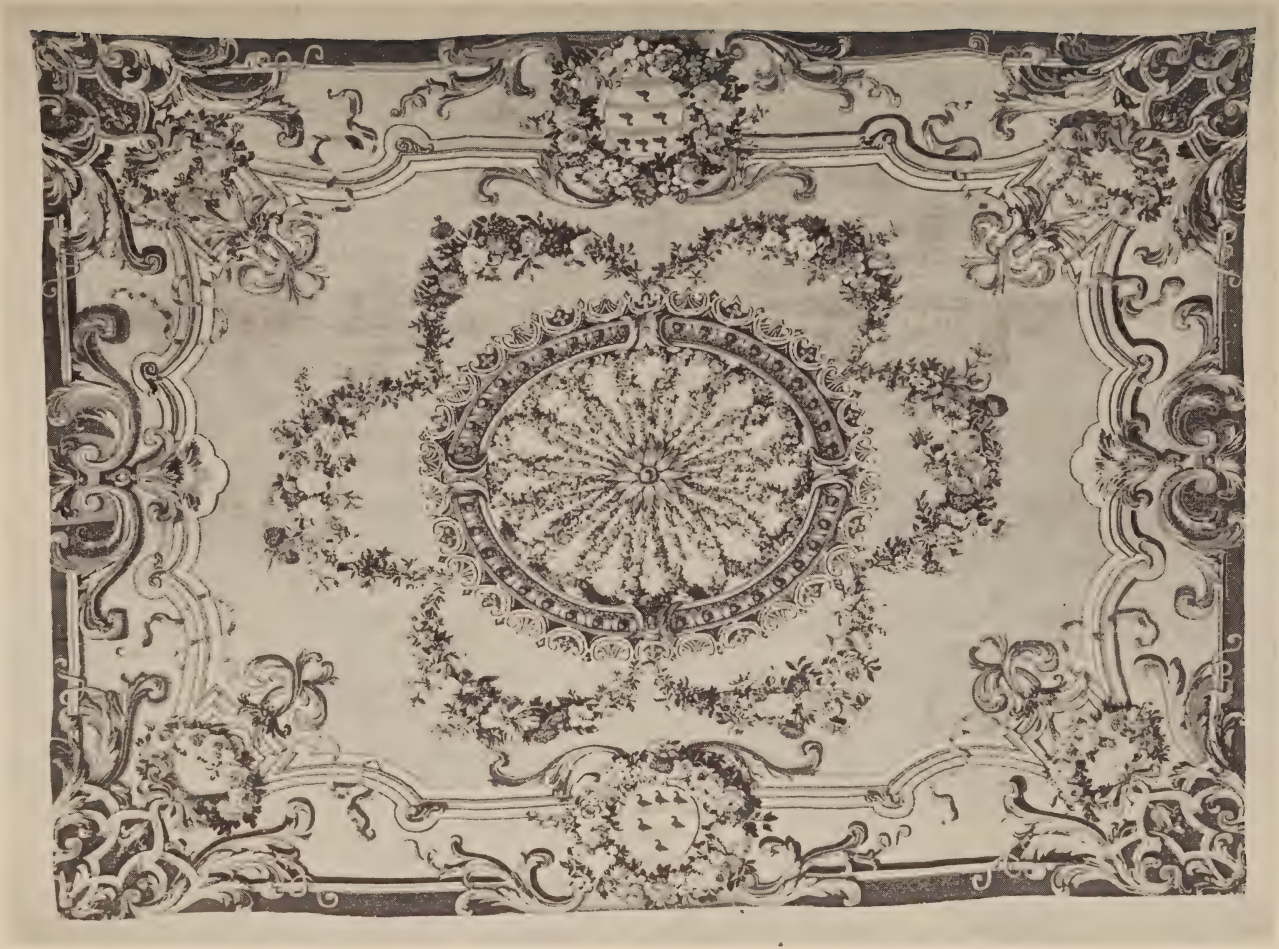
Collection of Paul Hippolyte de Beauvilliers, Duc de Saint-Aignan

From Arnold Seligmann, Rey & Co., Inc., New York

Loan Exhibition of French and English Art Treasures of the XVIII Century in aid of the A.W.V.S., Parke-Bernet Galleries, New York, 1942

Exhibition of Tapestries, Detroit Intsitute of Arts, Detroit, Mich., 1945, no. 40

[See illustration]



[NUMBER 136]

137. Brussels Renaissance Tapestry, by Martin Reymbouts *Circa* 1580

The triumph of cupid. Depicting a large procession of townspeople richly garbed in blue and crimson robes, proceeding from their village, the buildings of which appear at upper right, and closely grouped about a golden chariot drawn by four richly comparisoned spirited horses, and bearing the figure of Cupid poised with bow and arrow; at the head of the procession a woman is serenaded by her bearded companion playing a lyre; in the background other figures are carrying columns and statues for the temple of Love, and in the distance, a vista of castle buildings placed upon wooded rocky slopes, enclosing an inland waterway with shipping. The border is richly woven with colorful clusters of blossoms and fruit arranged beneath pergolas, and interspersed by vignettes of various river gods and other mythological figures. Brussels town mark B B and shield in lower left selvage, and weaver's monogram at lower right.

1000

11 *feet* 6 *inches* x 15 *feet*

Note: The Reymbouts family was active in Brussels weaving as early as the beginning of the fifteenth century. Martin Reymbouts (fl. 1576-1619) executed series of *The Triumph of Petrarch, Vertumnus* and *Pomona, The History of Troy,* etc. and was under the patronage of the governments of Madrid and Vienna. He became one of the most celebrated weavers of his city, and after his death in 1619 the *atelier* was carried on by his widow and son Nicholas.

[See illustration]

700

138. Brussels Renaissance Tapestry *Circa* 1550

Mordecai before ahasuerus and esther. The scene is laid in a wooded park richly carpeted with trailing vines and flowering plants, in the central foreground appears the figure of Mordecai, garbed in a rose crimson tunic and sapphire blue mantle, standing before the seated figures of Ahasuerus and the new Queen, while Vashti is led away in the distance; in the background, amid the trees, figures of guests are congregating, and at the centre is a palatial colonnetted arcade with banquet tables and figures of servants and musicians. The border is richly woven with colorful fruit and floral clusters enclosing oval medallions of the Phoenix rising from the ashes, the pelican in her Piety, etc., and at the base a series of balustraded terraces flanked at the sides by a pair of peacocks. Shows wear and repairs.

10 *feet* 6 *inches square*

[NUMBER 137]

RUGS

139. Important George III Hand-Tufted Tapestry Pictorial Carpet
English, Late XVIII Century

The design is carried out in a pile resembling Savonnerie work, on a tapestry ground. The field is of old gold, and is centred with a large vignette depicting a pair of setters on a lane before a castle surrounded by trees, the whole enclosed within a frame woven with clusters of roses and other blossoms, and green foliage. The border has an oyster white ground, and is embossed on all four sides with a group consisting of a pair of amors, sheathed in green foliage *rinceaux,* greeting two *affrontés* sejant lions, each group centring a rose-colored amphora; on the longer sides, the groups are completed by pairs of blue krater urns. Some careful repairs, as usual. 10 *feet* x 7 *feet* 10 *inches*

2100

Note: This remarkable carpet dates from about 1795-1800, and exhibits the characteristic English naiveté of treatment of pictorial subjects, and the bold lively coloring of contemporary English needlework. The technique is highly unusual, the decoration being executed in a high, shaded pile which stands out upon a plain tapestry-like ground. The border design is in the massive monumental style of the closing years of the century, and resembles cognate borders in some of the more elaborate ceramic dinner services of the period.

From Mayorkas Brothers, New York

[See illustration]

140. Persian Kurd Rug

Woven on a midnight blue ground with rows of large infloriated 'pear' motives of Shiraz type; oyster white border of latchhooked rosettes between rose red guards. 11 *feet* 10 *inches* x 5 *feet*

90

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